

TELL THEM JOHNNY WADD IS HERE

Written by Tony Fleecs
for Seth Frail

and for
TERMINAL PRESS

Page 1

Panel 1

Wadd puts his gun down on a table, the gun is in a shoulder holster (or a regular holster, depending on whether or not you want to draw a shoulder holster for the whole book... If it's a regular holster he'd keep it in the back of his pants... Either way, just so the first image is a gun INSIDE of a holster, hitting wood.)

<COLOR NOTE: All the stuff in the hotel room has a RED/pink tint.>

Panel 2

Wadd's hands on a woman's shoulders, he slams her against the wall.

1- JOHNNY WADD (VO): Don't fuck with me.

Panel 3

A glass of water spills off the side of a bedside table, next to the glass are cigarettes and a book of matches. No clock or lamp because it has to play like it's a desk in the "this is just a rough interrogation" scenario.

2- JOHNNY WADD (VO): You know why I'm here? Know who I'm looking for?

3- MARIA (VO): No. No se nada.

Panel 4

The woman's fist pounds on Johnny's chest. Johnny's shirt is unbuttoned low enough for her fist to hit flesh but not so much that you wouldn't believe he'd walk around like that.

4- JOHNNY WADD (VO): Bullshit. You don't know a thing about what I'm doing here? You haven't heard anything?

Panel 5

The woman's mouth ECU. She bites her bottom lip.

5- MARIA (VO): Si, I heard some things, papi...

PAGE 2

Panel 1

SPLASH 3/4 the page! Johnny Wadd sits on the end of a bed, thoughtfully looking down at the giant .44 magnum in his hands. Laying behind him is the beautiful Mexican woman she has short black hair, almost like a pixie... like that redheaded girl in Swiss Family Robinson (also, this is the panel where we meet our tasteful boob quota). She's smoking a cigarette, she's exhausted. Johnny is halfway dressed. Like he's already started leaving.

- 1- MARIA (VO): ...I heard you had un gigante rod.
2- JOHNNY: Yeah. I heard that one before.

PANEL 2

Empty Bar for these credits:

"TELL THEM JOHNNY WADD IS HERE"

Wrier- Tony Fleecs Artist- Seth Frail Color Art- Narek Gvorgian
Editor- Brian Ferrara Based on the film *Tell them Johnny Wadd is here* written by Bob Chinn & John Holmes

3-5 are in a row at the bottom of the page.

Panel 3

Closeup, Johnny grabs the hotel key (one of those old ones with the big plastic diamond keychain room #13) and his gun off the table. Also on the table, if you want, his big, pervy aviator sunglasses, and his smokes.

Panel 4

Johnny at the open hotel room door, it leads outside so behind the door would be sun and trees and whatnot, if you draw it from an angle where you'd see that stuff. He nods to the girl.

Panel 5

Outside, Johnny flips the tag on the door from "no disturbe-Do Not Disturb" to "Se requiere de servicios domesticos -Maid Service" on the tag it would have the spanish up top and below it would be repeated in english. the door is to his room, room #13.

- 3- Johnny (VO): This is what I do...

PAGE 3

There's a lot of text on this page. It's the set up, Private eye voice over scene. Keep that in mind.

<COLOR NOTE: Anything outdoors in Mexico (which, I guess would be all of it except flashbacks) in the daytime has an Orange/Brown tint>

PANELS 1 & 2 are more Widescreen cinerama panels, stacked. We do that thing where the top half of Johnny is in the first panel and the bottom half of him is in the second. He's walking towards the camera and he's on the right side of the page (how's that for over directing?) because the text is heavy and it's going on the left.

Panel 1

The background is Johnny's hotel.

1- Johnny (VO continued): ...private dick.

2- So, my pal Sam Kelly calls me down to Ensenada to look for his disappeared wife and how do I go about investigating?

3- I question the first shiny piece of tail I see. And she doesn't know shit.

4- Sorry, Sammy boy.

Panel 2

The background is Johnny's convertible Corvette, he's standing next to it. We'll make sure the color is contrasting enough on the 2 backgrounds so that it looks like he's moved from one place to the other (like the floating shot in Spike Lee movies).

5- Add what Maria back there knew about the disappearance of Doreen Kelly with what I know and it's...

6- ...exactly what I already knew. Not much at all.

Panel 3

Johnny lowers himself into the drivers seat. There's an unlit cigarette in his mouth.

7- Doreen had gone out for groceries on a wednesday six weeks ago like she always did.

8- According to her credit card bill she'd spent \$83.72 at the Ralphs on Mission Boulevard in San Diego.

Panel 4

Wider driving shot. Johnny lights the cigarette. Beautiful Ensenada sky in the background which I will cover with these words:

9- She went to a Seven Eleven on Balboa, and bought a pack of camel filters for \$4.50 and then she apparently vanished off the face of the earth.

Panel 5

Johnny pulls up across the street from a street vendor. (see the opening credits of the movie for reference). Sam Kelly stands watching the vendor prepare some weird thing, I don't know what the hell it is. Sam's Johnny's age and not entirely handsome. He's awkward looking. Weak.

Panel 6

Probably Johnny in the 'vette in the foreground with Sam walking towards him but however you think is best. It's gonna be used twice because it's like a freeze-frame panel.

10- JOHNNY (out loud): Hiya Sam.

PAGE 4

This page is our history page. It's polaroids on a manila folder. The colors on the pictures are faded because they're in the past.

At the top of the page, in a serif font there's a headline that says:

"A Brief History of Sam Kelly"

Under that are 5 panels.

Panel 1

Little Sam standing in front of a little girl who is holding a homemade valentine.

- 1- Little Girl: What are you, a moron?
- 2- Caption under Panel, same font as the headline: 1980

Panel 2

Sam in high school, he's naked, covering his privates in the locker room. A bigger kid and his friends surround him they're wearing towels & boxers and whatnot. The big kid Punches sam hard, on the upper arm.

- 3- Big kid: Two for flinching, dip-shit!

SFX: Pow!

- 4- Caption: 1988

Panel 3

Sam in basic training, a drill instructor holds a file folder and yells at him.

- 5- Drill Instructor: Are you a goddamn retard, Private Kelly?!
- 6- Caption: 1992

Panel 4

Adult Sam is writing a citation to a drunk driver. The drunk driver is handcuffed and bent over the hood of Sam's police cruiser, he's careening his neck around to taunt Sam.

- 7- Drunk: You look like a moron, fr'real man. You know that?

8- Caption: 2000

Panel 5

Sam and Doreen are in bed together, Doreen reads a book while sam tries to put the moves on. She's not mad, her face is slightly playful.

9- Doreen: Baby, c'mon... Don't be stupid.

10- Caption: 2006

End of 'history' style panels. The last 3 panels are back to regular layouts, regular white panel gutters. They are 3 all on the same row.

Panel 6

Exact same as the last panel on page 3.

11- Sam Kelly: Hey Johnny. Long time.

Panel 7

Sam gets into the car.

12- Johnny (VO): Sam works traffic, he's not a detective... I guess that's why he needs me to help out, I d'unno.

13- Him and the boys at his division managed to figure out Ensenada, only it took 'em a month and a half to do it.

Panel 8

The car drives towards or pulls up at a run down looking mexican police station.

14- Leaves us a pretty frosty trail.

15- Gonna have to move fast before it gets any colder.

PAGE 5

PANEL 1

<Color Note: The Police station stuff is tinted Yellow, like those disturbing fluorescent lights>

These Panels are lined up like a newspaper strip. They're full bleed to show they're different. We need to know that while we're on this row we're someplace and before and after we're someplace different. So, panel 1 is Johnny and Sam greeting Captain Torres, who sits at his desk motionless.

1- Johnny: Thanks again for seeing us, Captain.

2- Torres: Claro.

3- Johnny: Like I said, my friend here, his wife is disappeared. She's missing.

Panel 2

Captain Torres at his desk, (it's the same shot of captain torres for most of these) blank, expressionless... almost tired looking. A polaroid is being handed to him from out of frame.

4- Johnny (off panel): We haven't gotten any ransom, no notes, no calls, emails. But it sure feels... It feels like a kidnapping.

5- I hear you see a lot of that down here.

Panel 3

Same shot of Torres, he says nothing.

Panel 4

Johnny & sam.

6- Johnny: Have you seen her, have you heard **anything?**

Panel 5

Torres, same.

Panel 6

Torres, same.

END NEWSPAPER STRIP ROW.

Panel 7

Johnny & sam walk out the front of the police station. If you show police cars in any of this, they're all 1994 ford escorts. Like, there was a bond passed through in '94 and they used it just to buy a shitload of ford escorts.

7- Sam: That was...

8- Johnny: Yeah.

9- Sam: You think he wanted money?

10- Johnny: I *gave* him money.

11- Sam: ...

12- Johnny: You want a drink?

Panel 8

Exterior dumpy cantina.

13- Johnny (from inside): ...looking for a woman, for this woman, Doreen...

Panel 9

Johnny and sam at a the bar, talking to the bartender. Others look on. Johnny has a scotch and water, Sam has a beer.

14- ... Make it worth your time if you know anything.

PAGE 6

Panel 1

The bartender looks at the picture, he knows something.

1- Johnny (OP): You seen her?

2- Bartender: yeah.

Panel 2

Bartender hands the photo back to Johnny. Says nothing.

Panel 3

Johnny holds up his glass.

3- Johnny: Great service in this place.

Panel 4

Johnny, still holding up his glass asks the bartender (and the people at the bar by proxy)--

4- Johnny: What about **Juanita**?

Panel 5

Same angle but the glass Johnny holds is shattered by a bullet.

5- Johnny: Any you folks know a woman named Juanita?

6- Johnny: Curvy--

7- SFX: BANG!

Panel 6

Johnny whips his head around, panicked.

8- Johnny: shit.

Te rest of the page into the next is a shootout, break it down however you think is best. Two mexicans are firing at sam and Johnny from the other side of the bar near the door (Make sure the Mexican guys are identifiable enough, because they'll be the guards at Elliot's place later on). Johnny fires back, Sam cowers behind Johnny (or a table or whatever you want), weak and afraid. He has his police issued sidearm out but it's not getting fired much, if at all. Neither Sam or Johnny get hit, a bystander or two could catch a non-mortal wound in the

crossfire. One of the thugs will get one in the shoulder but it won't take him out. All of the sound effects are "BANG!"

PAGE 7

FIGHT CONTINUES INTO this page.

Panel 1 (or first non-gunfight panel...)

The panel that interrupts the fight is all black with a big "BOOM!" in the middle of it.

Panel 2

Big Badass shot of Captain Torres. He's center punched, he's wearing a bandolero full of shells and he's holding a smoking shotgun. Dust and stucco trail down from the hole he's just shot in the ceiling. He's flanked by a couple of deputies.

1- Torres: Nobody fires another shot, me oyen!?

2- Johnny (interior monologue): *Now* he talks.

Panel 3

Torres, tighter, points to the mexican gunmen.

3- Torres: Carlos, you two largense de aqui. What'd I tell you about pulling this shit in town?

Panel 4

Sam and Johnny, not shocked but a bit suprised, a bit deflated.

4- Torres: You two. The nosey gringos; you're spending the night with me.

PAGE 8

Panel 1

<COLOR NOTE: The Jail stuff is like a steel blue... Not very imaginative but, just so it sets the tone immediately>

Nighttime. wide Jail cell shot. There are two bunks hanging from the wall, bunk bed style. There's someone on the top bunk but he's only a shape at this point. Also in the cell, a toilet and a sink. Sam and Johnny sit against a wall, barefoot and without their belts. Sam is an emotional mess, Johnny is stone-faced.

1- SAM: I think I lost her, John.

2- Johnny: Take it easy, man.

3- Sam: What the fuck **WAS** that?

4- Johnny: Felt to me like what happens when you're getting close to something.

5- Sam: Jesus. What something?

Panel 2

Johnny closeup, looks up at the ceiling.

6- Johnny: That's the thing.

Panel 3

Sam medium closeup, starting to break down, it's a progression through these panels, so not a total wreck yet. He's got Doreen's picture in his hand.

7- Sam: I don't think I'm gonna get her back.

8- Sam: I'm so fucked without her, man.

9- Johnny: Come on Sammy, don't do this.

Panel 4

Wider shot, the two of them.

10- Sam: She was crazy, Doreen. This one time, when we first got together, she told me that when she was little she wanted to be a **butterfly** when she grew up.

11- Johnny: uh...

Panel 5

Tighter, the two of them.

12- Sam: She told me I made her wish come true.

13- Johnny: The hell's that even mean?

Panel 6

Closeup the Photo of Doreen, this is the first time we really see her and the image has got to stick in the readers mind up until the reveal on page 15. It's a candid shot, Doreen doing something around the house or whatever. She looks slightly annoyed but sweet enough that you'd want to keep her around.

14- Sam: I dunno, man. I guess I made her feel special or something.

15- Sam: You know that feeling, like that feeling where you can tell you've made her feel something she's never felt before? And she just looks at you.

Panel 7

Small Panel. Johnny CU looking down, shadow covers part of his face. It's dramatic but his posture is kind of like it's a throwaway.

16- Johnny: Yeah, I get that.

PAGE 9

**Panel 1 (Panels 1-4 are on one row).
Sam, medium closeup, he's starting to lose it.**

1- Sam: And it's like you fall in love with the way she reacts to you. And you...

**Panel 2
Same angle, Sam's a wreck.**

2- Sam: Oh god, I'm not gonna get her back. I'm a total fuck-up without her and I'm not gonna...

**Panel 3
Same angle, Sam Starts to cry.**

**Panel 4
Thin panel, closeup of Johnny looking back at the ceiling.**

3- Johnny: Aw, Jesus.

**Panel 5
Legs come into the frame from up on the top bunk.**

4- Drunk Mexican (OP): Uhhh... you two maricones start kissing and I'm gonna call the guard.

**Panel 6
Drunk lands on the floor next to Johnny & Sam. Face points right to the photo. He's got to be visibly drunk. Topsy turvy. He's also not wearing shoes or a belt... in addition, he's not wearing a shirt either.**

5- Drunk: Hey, you know doreen? Yo conozco a Doreen. I know that shit, right there.

6- Johnny: What?

**Panel 7
The drunk stands up he's headed for the toilet. Johnny digs in his pocket for cash.**

7- Drunk: Yeah man, you looking for her? You got some money? Because: I... Love... that money.

8- Johnny: What? Yeah, of course. You know Doreen? You've seen her?

Panel 8

Very small inset panel, Johnny holds money out.

Panel 9

In the background the drunk pees into the toilet. In the foreground, Johnny and sam react. Sam looks like hell and we see him through the bars (none of these panels so far have been set up to see anyone through the bars.) Johnny is framed so he's not behind the bars.

9- Drunk: Yeah I seen her, man. Saw her up **Travis Elliot's** place. That's where they keep the Doreens at.

10- Sam: Aw, fuck.

11- Johnny: Who's Travis Elliot?

PAGE 10

Panel 1

Johnny Walks away from the jail, he's walking towards camera. He carries his belt and a bag with his belongings (gun, smokes etc) over his shoulder. He's visibly tired.

1- Johnny (VO): Turns out out this Travis Elliot's some big time Drug Trafficker.

2- American expatriate, splits time between Ecuador and someplace here in Ensenada.

3- I guess I was supposed to have heard about this guy before, but I don't read the papers anymore.

Panel 2

POV SHOT (all POV shots up until the knockout), Johnny reaches out to put his key in the door of his car.

4- And contrary to popular belief, P.I. work doesn't often involve big-time 'expatriate drug traffickers'...

5- ...Most of the time we just subpoena deadbeat dads. Hell, we don't even have to chase cheating husbands anymore now that there's the internet.

Panel 3

POV SHOT Johnny driving the 'vette down a tropical coast highway.

6- Point is, and I'm off track here, point is, this isn't some silly fly-by-night kidnapping outfit. Guys like Elliot don't fuck around with kidnapping.

7- They don't need the heat.

Panel 4

POV SHOT he's getting out of the car at the hotel, you see part of the windshield, rear view mirror and then, past all that: the hotel.

8- That means if he's got Doreen there's a good reason for it.

9- Sam and I split up to get some rest. We're gonna need it. Getting Doreen back from Travis Elliot is gonna be some trick.

Panel 5

POV Shot, Johnny's Hotel room (#13) door halfway open, his hand is on the doorknob. Inside the dark room, a lead pipe swings at the camera. It should be dark enough in there that the reader doesn't see it when they first look at the page but sees it when they realize what's happened.

10- It's Gonna be troubl--

Panel 6

Horizontal black "he's knocked out" panel across the page.

SFX: CRACK!

Page11

<COLOR NOTE: All the stuff in the hotel room has a RED/pink tint.>

Panel 1

Johnny's POV from the ground, looking up at Juanita who's crouched down looking at him. She balances herself with the pipe that she just knocked him out with. She's dragged him inside, so we're in the hotel room. His eyes are halfway closed so we don't see the whole picture.

1- Juanita: Heard you were looking for me...

2- Johnny: Uhhhh...

3- Johnny: Wuh... Juanita?

Panel 2

Same angle, same shot, but now we see it clearly. Juanita is Curvy, and tough, she has long curly black hair... She's basically Selma Hayek in Desperado. She's not the femme fatale in this book, she's the one who gets her hands dirty but she's like a fog of sexy. She got one hand keeping her balance with that pipe, she's extending her other hand to Johnny.

4- Juanita: Here, Get up.

5- Johnny (VO): The dame with the lead pipe's name is Juanita Batello. My (oww!) my girl in Mexico.

Panel 3

Wider shot, not POV anymore. Juanita helps Johnny up off the ground.

6- Johnny (VO): If I'm tracking somebody goes South of the border, I usually end up with a bunch of question marks. Juanita's the type of lady who knows answe--

7- Juanita (interrupting his VO): You're not supposed to talk to people about me. I thought we had an understanding.

Panel 4

Johnny leans against the hotel room desk, Juanita hands him a cold washcloth.

8- Johnny: Yeah, I guess I forgot the part about the giant pipe... And the braining.

9- Fuck. How long was I out?

10- Juanita: Maybe an hour, I guess. You looked exhausted.

Panel 5

Closer on the two of them, Juanita has a smirk but she's still pretty coy, seductive.

11- Johnny: How do you tell the difference between exhausted and knocked out?

12- Juanita: I dunno. You looked peaceful.

Panel 6

Johnny in closeup. He's holding the washcloth to his head. He looks slightly less peaceful, not furious but he's done fucking around.

13- Johnny: What do you know about Travis Elliot?

PAGE 12

Panel 1

Panels 1-3 are all on the top row. Juanita stands closer to Johnny, she's teasing him.

1- Juanita: I know he pays me pretty well to keep quiet about his business.

2- Johnny: If it's a question of money...

Panel 2

Same angle. Juanita moves closer still. She runs an index finger down his chest. The tension is getting thick.

3- Juanita: Come on Johnny, you're gonna have to do better than that...

Panel 3

Same angle, Juanita has turned around like she's not gonna give up anything.

4- Juanita: ...if you want anything out of me.

5- Johnny: Alright...

Panel 4

New Row, horizontal panel full page wide. Johnny has grabbed the side of Juanita's dress and forcefully yanked her back into him. Her ass grinds into him and her back arches. the shot is cropped from right under their pelvis' and up to right under her nose. Johnny's face is right by her ear, he's almost snarling. Her head points up with that almost pin-up girl "oh!" on her lips.

6- Johnny: ...Spill.

Panel 5

<COLOR NOTE: for these split narrative scenes, all the stuff that's not in the hotel room has a deep BLUE tint>

Exterior, night time, Johnny's corvette tears down a dirt road. Big trail of dust behind it. This is another page wide horizontal.

7- Juanita (VO): Alright. You're gonna head south on Reforma Avenue... that turns into the one.

Panel 6

Center punched, straight on the front of the car. Johnny stands in front of the 'vette. He's loading his gun. Keep doing the widescreen horizontal for this sequence.

8- Juanita (VO): Take the Esmeralda exit and head West.
He's got a house on the Beach.

PAGE 13

Panel 1

Horizontal Panel, back in the hotel (RED/Pink tint). Medium closeup, Juanita on her stomach, on the bed, she grips the sheet with her right hand. Johnny's on top of her with his face on her shoulder. She looks satisfied.

On these, of course, if you come up with something more exciting... go for it. But lets leave the tits out of this sequence. It has to move along quickly so we've got to hold back on anything that distracts from the forward motion. Plus it's so close to an ACTUAL porno scene that it's gonna need a lot of "classing-up" on your end. Don't do the cheesy, "she's got her hair over them" or "she's got a sheet", just mash them up against the bed or against Johnny or crop em.

1- Juanita: Oooh... Shit... He's got gaurds.

2- Juanita: At least two.

Panel 2

Horizontal. BLUE TINT. Johnny vaults himself off of a security fence.

3- Juanita (VO): Local guys. I don't imagine they'll be a problem.

Panel 3

Johnny sneaks up behind the first guard.

4- Juanita (VO): One walks the perimeter...

Panel 4

RED TINT, Juanita scratches the shit out of Johnny's shoulder blade.

5- Juanita: ... The other closer...

6- Juanita: ...CLOSER!

7- Juanita: (Oh fuck.)

8- Juanita: Closer to the house.

Panel 5

BLUE. Johnny cracks the guy over the head with the butt of his gun.

9- JUANITA (VO): He's got an alarm... Old one, sounds like an air-raid siren.

Panel 6

Johnny runs. We see the palatial Elliot estate (think Frank Lloyd Wright) in the distance. Past the house is the beach.

10- Juanita (VO): So it might get loud.

PAGE 14

Panel 1 PANEL 1 & 2 are on the same row.
Second guard, close to the house, fires at Johnny, grazes his shoulder. The same one that Juanita scratched.

1- SFX: BANG!
BANG!

Panel 2
Johnny, not phased, Leaps at him KARATE STYLE!

2- Johnny (VO): Anything else?

Panel 3 (panels 3, 4 & 5 are the same row)
RED. Juanita and Johnny are face to face, Juanita's on top.

3- Juanita: Yeah...

4- Juanita: (gasp.)

5- Juanita: ...Your friend, Sam...

Panel 4
BLUE. Johnny Pounds on the guard. Medium closeup.

Panel 5
Closer, Johnny's punching the shit out of this guy's face, raging bull style.

6- Juanita (VO): ...He's been a bad man.

MANILA FOLDER IS BACK for the rest of the page. TITLE:

"A brief history of Sam Kelly: Addendum"

Panel 6
Polaroid with the faded colors, Travis Elliot, who is well dressed and movie-star handsome, angrily yells at Sam.

7- Travis Elliot: What do you mean, you lost it?! How do you loose 80 thousand dollars worth of heroin?!

8- Travis Elliot: What are you some kind of retard!?

9- Caption: 2008

Panel 7

Polaroid, Closer on the two of them as Sam just gets berated.

10- Sam: What do you... what...

11- Travis: **FUCKING, GET IT BACK!!**

12- Sam: Travis, I can't... I can't just...

13- Travis: You get my shit back, Sam or I swear to Christ, the next time I see you...

PAGE 15

Splash Page:

Panel 1

Beautiful Doreen Kelly Greets Johnny at the main door of the Elliot estate. She's wearing one of those sexy little robes. Johnny's in the foreground almost framing the shot, he's holding the second guard by the shirt. The guard is bloodied and unconscious. But the panel is definitely Doreen's panel, Johnny and the guard are only in it to place the shot geographically.

1- Travis Elliot (VO Continued): ...it's gonna be fuckin' ugly!

2- Doreen: Hello Johnny.

Panel 2

Inset reaction panel. Horizontal. Closeup of Johnny, still holding the thug by his shirt, he is shocked & beleaguered. His shoulders droop.

3- Johnny: Doreen??

4- Travis Elliot (OP): Darling, is someone at the door?

PAGE 16

Panel 1

Travis Elliot Walks up behind Doreen, puts his hand on the small of her back. He's wearing expensive pajamas.

1- Doreen: Travis, this is Johnny. Johnny's a friend of Sam's.

Panel 2

Travis extends a hand to Johnny.

2- Doreen: Johnny, this is Travis Elliot, my husband.

Panel 3

Small panel, Closeup on Johnny. He's surprised.

3- Johnny: Husband?

Panel 4

Travis shakes Johnny's hand while leading him into the foyer.

4- Travis: I know, right? It's weird to hear it out loud.

5- Travis: All the sudden you're somebody's husband.

6- Travis: Please, come in.

Panel 5

Johnny, Doreen and Travis in the foyer. Travis walks deeper into the house towards a wet-bar, Doreen trails a way behind him, Johnny is still by the open door, still a bit stunned.

7- Travis: You think I'd be used to it by now but all the shooting... It gives me a case of the nerves.

8- Travis: What'll you have Johnny? Scotch alright?

9- Johnny: Uh...

10- Doreen: Travis.

Panel 6

Travis and Doreen by the bar. Doreen looks annoyed/concerned, Travis is playing it cavalier, he's pouring drinks. Next to the bar is a sliding door that leads to the beach.

11- Travis: So Johnny, you're friends with Old Sam?

12- Travis: I do hope he's sent you to bring me some money.

13- Doreen: Travis, please...

Panel 7

Travis, full body shot walking back towards Johnny. He's carrying two glasses of scotch (there is also ice in them).

14- Travis: Honey, what? I'm sure he knows about the money.

15- Travis: Johnny, did you know--

16- SFX: BANG!

Panel 8

Same angle, Travis drops the glasses as he starts to collapse. There's a small amount of blood forming on his pajama top by his heart.

Page 17

Panel 1

Sam is revealed behind Johnny in the doorway holding his smoking police issue service revolver. He is pitiful looking. Should be the biggest panel on the page but panel 2 is next to it, so not full width.

1- Doreen (OP) (Big sound effect letters that flow onto the next panel): **Noooooooooooooooooo!!!**

Panel 2

Doreen falls onto Travis' body and weeps. She looks like a ballerina with her arms outstretched. there is a small table near her.

Panel 3

Johnny turns his head to look at sam he's got his hand on his gun.

2- Johnny: Jesus Christ, Sam. What'd you have to go and to that for?

3- Sam: Shut up Johnny... Please just...

4- Doreen (OP): **YOU IDIOT!!**

Panel 4

Closeup, Doreen's face is a mess, she's like a broken doll.

5- Doreen: You stupid, stupid... look what you've done!

Panel 5

Sam Raises his gun towards doreen, he's not angry or anything, it's like he's in a daze.

Panel 6

Johnny's got his gun out now and he's training it on Sam. In this shot we see Johnny, Sam, Doreen and the body to give perspective on where everybody is.

6- Johnny: Why'd you bring me into it Sam?

7- Johnny: What did you think? Think I was just gonna come down here, fuck a bunch of senioritas and *kill* a bunch of guys for you?

8- Doreen (bottom of the panel): Oh god... oh god... Oh god...

Panel 7

Not looking at Johnny, Sam is still in a daze, he's trained on Doreen.

9- Sam: This is what you do, John. You're slime. You are dirt.

PAGE 18

Panel 1

Johnny deflates, he lowers his gun.

Panel 2

Johnny walks towards Doreen, leaving Sam standing by the still open door. Outside the sun has started to rise.

Panel 3

Medium closeup, Johnny puts his huge gun on the small table next to Doreen.

Panel 4

exterior, Johnny walks out the sliding door and onto the deck.

Panel 5

Inset panel doreen puts her tiny hand on the grip of Johnny's gun.

Panel 6

Splash the rest of the page (maybe do it full bleed, no panel border), Johnny walks away on the beach into the sunrise.

1- Johnny (VO): This is what I do.

2- Johnny (VO): My pal Sam calls me down to Ensenada to find this lost wife of his and here's what happens...

Panel 7

THIN (short, you know?) **PANEL** horizontal, all the way across the page like a band. Reverse shot of the Elliot house in silhouette. The sliding door lights up like a flash bulb went off.

3- SFX: BANG!

Panel 6 (continued)

4- Johnny Wadd (VO): ...Sorry, Sammy boy.

5- THE END.